UNIVERSITÉ Concordia

Concordia UNIVERSITY

Summer Institute
Institut d'Été

Teaching Art
in the
Elementary School

Enseignement
de l'Art au
Niveau Élémentaire

Report and Evaluation of the Summer Institute for the Teaching of Art in the Elementary School 1989

Concordia University

Department of Art Education

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CONCORDIA UNIVERSITY

Summer Institute for the Teaching of Art in the Elementary School 1989

REPORT AND EVALUATION

Background

For the past several years, the Direction des services educatifs aux anglophones of the Quebec Ministry of Education has been looking for effective ways of implementing the current visual arts curriculum in the elementary schools. Discussions between representatives of the Ministry and the Department of Art Education at Concordia University resulted in a special summer session for 55 elementary classroom teachers held at Concordia in August of 1989; (see Appendix 1). The M.E.Q. defrayed the cost of tuition and materials and the university provided the space and staffing. The Institute was jointly planned and directed by two full-time faculty members of the Department of Art Education and Art Therapy. The instructors were part-time faculty who had previous experience as teachers of art and as workshop leaders for the M.E.Q. They were assisted by student teachers in the Diploma in Art Education programme at Concordia University. Although the majority of participants came from Montreal and surrounding areas, there was significant representation from remote regions of Quebec.

Purpose

The summer session was designed to provide teachers with an intensive immersion in visual arts, both practical and theoretical. We hoped to help teachers understand the philosophy behind the art curriculum and to provide them with personal experience in both art-making and responding to art (see Appendix 2).

Description of the Programme

In response to a survey of types of format desired by teachers, we decided to offer three sections of a 3-credit course in art education in a concentrated time span (see Appendix 3). The course consisted of six full days, from Monday, August 21st to Saturday, August 26th. The three sections met as separate groups for workshops and seminars and in combined sessions for lectures by special speakers and for a day long session at the Montreal Museum of Fine Arts. We also took advantage of the setting in the Visual Arts Building to provide studio visits and demonstrations in Sculpture, Fibres and Printmaking.

Course Content

The course (see Appendix 4) was based on the content of the elementary art curriculum combined with the material normally covered in the university credit course, Art Education 201. It included lectures on the development of childrens' authentic expression, and approaches to responding to art works. Workshops

and studio visits provided hands-on experience with art media and an understanding of the art-making process, developing the teachers' confidence in presenting these media to children. A special feature of the Institute was a day long session at the Montreal Museum of Fine Arts (see Appendix 5) where the museum's education department provided participants with practical activities in the use of the museum's resources.

Assignments and Evaluation

In order to apply the insights and information gained from the Institute to their teaching, participants were asked to design, implement and document a unit of art lessons in their classrooms during the first two months of the school year (see Appendix 6). The results were submitted along with a log of the course experience for evaluation by the course instructors (see Appendix 7).

Evaluation of the Programme

The success of the Institute was a result of the teamwork of the staff and the involvement and contribution of the participants. The university team provided expertise, organizational skills, and enthusiasm. In return, they gained valuable insights into the perspectives of classroom teachers. The Institute could not have been possible without the cooperation and flexibility of the University administration, in particular, the Student Programmes Office of the Faculty of Fine

Arts.

Evaluation by university staff:

The three instructors were positive about the experience of working together as a team and teaching a coordinated programme. They felt that the course was very intense and would have preferred a more extended period of time (the opinion of the M.E.Q., however was that many teachers would not be willing to devote more than a week of their summer holidays to in-service work). They agreed with the participants that the hands-on experience with art processes was very valuable and recommended the longer projects over the attempt to introduce a greater variety of techniques in short exercises. The group mural project was singled out as a particularly successful and good way to pick up the lagging energy at the end of the week.

It was suggested that unit planning be introduced earlier in the week rather than left to the last day, and that sample lesson plans be included with the handouts for each workshop.

There were some recommendations made to extend the communication between instructors and to involve the student teachers in the planning sessions before the Institute. Staff members recommended that the lunchtime exchanges be repeated and that they include discussion of common grading procedures.

They also recommended that some of the teachers who participated in this year's Institute be invited back to report on ways in which they had extended the workshop experience into their school settings.

The student teachers, as well, felt that they had gained valuable experience which prepared them for their upcoming internship in the elementary school. They became familiar with the elementary art curriculum and had the opportunity to relate to the needs of generalist teachers. They also benefited from observing experienced art instructors modeling specific teaching practice.

The artists from the university faculty who conducted the studio visits indicated that they rarely have occasion to meet with teachers in the field. They expressed their appreciation for the opportunity to communicate with the teachers about artists' concerns and the art world and were enthusiastic about the interest in and response to their presentations.

Participants' Evaluation

The M.E.Q. provided an evaluation form, to which the University added several questions. The results as tabulated by the M.E.Q.'s representative, Jim Sullivan, show a remarkably high level of satisfaction with both the content and the instruction offered in the course (see Appendix 8). Participants described

an enriched personal awareness of the visual arts as well as an increased confidence in their abilities to present art activities to children. Although some participants found the compressed time span tiring, the majority found the intensity of the immersion in art for a week to be a positive and exciting experience.

POST-INSTITUTE

Problems Encountered by Participants in Implementing the Course Assignments

A reunion was held on November 25, 1989 to provide the teachers with a forum to share some of their experiences in implementing the unit plan in their schools ($^2/_3$ of the participants completed the requirements for credit for the course). During the exchange it was evident that those present were enthusiastic advocates of the visual arts in the elementary schools. However, they were frustrated and discouraged by the lack of support for their efforts at the school and school board levels. They perceived a lack of committment to the visual arts as evidenced by the scarcity of art supplies available to them and the absence of art consultants. It seems that available resources for teaching art are unevenly distributed throughout the province; and time allocated in the school day for the art curriculum is sporadic or non-existent and often subsumed under other subject areas.

The teachers recommended that a fixed sum be allocated per elementary student for the visual arts and that this policy be adhered to throughout the province. They also recommended that the time allocated to art as well as the grading system be consistently adhered to and that a greater effort be made to provide them with both the art consultants and the art rooms needed to carry out the art programme.

Conclusion

The teachers' responses confirmed the recommendations made by art teachers associations and universities on other occasions: the efficacy of joint efforts on the part of the M.E.Q. and the University to provide in-service training for classroom teachers (as recommended by the Superior Council Report)* is limited by the lack of support and commitment to the art programme encountered by these teachers upon returning to their classrooms. Although the individual teachers involved in the Institute learned a great deal and gained confidence in their ability to initiate art activities, the situation in the schools mitigated against their making use of their knowledge. There is a great deal of educational work to be done in the schools to make principals and parents aware of the value of the arts in the school curriculum and the basic requirements in terms of time, supplies, visual aids and resource people needed to implement the visual arts programme.

* L'Education Artistique à l'école (August 1988)

Recommendations for another year

The experience gained last summer suggests to us that this model of inservice course work needs to be pursued with the following changes:

1) that the University provide remuneration and/or course remission for a faculty member in art education to organize and direct the Institute.
2) that the M.E.Q. provide funding for honorariums to be paid to teaching assistants and studio demonstrators.
3) that the Art Education student teachers be involved in the planning of the Institute and be given opportunities to teach.
4) that the procedures for signing-in be improved and that advance mailing of finalized schedule be expedited.

APPENDICES

Gouvernement du Québec
Ministère de l'Éducation
Direction des services éducatifs aux anglophones

1964 1989
25 ANS D'ESSOR EN ÉDUCATION

VISUAL ART IMPLEMENTATION PROJECT

What is the Visual Art Project?

As a result of discussions held with Professor Leah Sherman and Frieda Miller of the Department of Art Education and Art Therapy at Concordia University, the MEQ was able to develop a plan for the implementation of the Visual Art program in the elementary school. Known as the Visual Art Project, this intensive in-service focuses on the fit between the philosophy of the Arts program and classroom practice.

Two models were retained for piloting during the 1988-1989 school year. The first involved:

a) a 25-hour school based course
b) a 3 credit course to be offered at a summer institute entitled "Teaching Art in the Elementary School".

How is it Funded?

The MEQ is defraying the cost of tuition and materials for the summer school course, with the Department of Art Education and Art Therapy at Concordia assuming the staffing costs.

Who is it for?

The summer session was designed for the generalist teacher who needs the skills to prepare art activities that will promote artistic development and an appreciation of art in elementary school children.

600, rue Fullum
Montréal H2K 4L1

Summer Institute

Teaching Art in the Elementary School

Course Outline

Objectives

- To provide teachers with "hands on" experience with art materials appropriate to the elementary schools.
- To acquaint teachers with children's development in art making.
- To familiarize teachers with contemporary concepts of art education and to place them in an historical context.
- To acquaint teachers with the Elementary Visual Arts Programme and related curriculum guides.
- To present related instructional materials and provide guide lines for their use.

Content

The course will be composed of:

Studio workshops in core art media

Lectures/discussions

Slide talks and films

Readings and peer group presentations

In addition, special events are planned to include a museum visit and presentations by artists.

Summer Institute

Teaching Art in the Elementary School

The Department of Art Education & Art Therapy of Concordia University in co-operation with the Quebec Ministry of Education is offering a Summer of '89 Institute on Elementary School Art Education.

The six full days from Monday August 21 to Saturday August 26 (9:00-16:00 hours) will include group sessions, workshops and special evening events, including a visit to the Montreal Museum of Fine Arts. In addition there will be a voluntary follow-up session on Saturday, November 4, 1989.

An outline describing the course content is enclosed. Upon successful completion of the course requirements, participants will receive 3 credits in Art Education.

The goal of the Institute is to prepare teachers to return to their schools as more effective implementors of the Elementary Visual Arts Programme.

The Institute will be conducted by art educators at Concordia University in the studios of the Visual Arts Building, 1435 Rene Levesque Blvd West. Registration for the course will take place on Monday August 21 at 8:30 a.m.

SUMMER '89 INSTITUTE
TEACHING ART IN THE ELEMENTARY SCHOOL

SCHEDULE

MONDAY AUG. 21	TUESDAY AUG. 22	WEDNESDAY AUG. 23
9:00-9:30/ VA210 Welcoming address/ Leah Sherman & Dean's representative	9:00-12:00/ studio Motivation / perception activities	9:00-12:00 Montreal Museum of Fine Art
9:30-12:00/ studio Model lesson		
LUNCH	**LUNCH**	**LUNCH**
1:00-2:00/ studio Deconstruction of model lesson	1:00-3:30/ studio Types of expression	1:30-5:00 Montreal Museum of Fine Art
2:00-3:30/ VA210 Developmental stages/ Leah Sherman	3:30-4:00 WALKABOUT	
EVENING SESSION		**EVENING SESSION**
7:00-8:30/ VA210 SLIDES, Authentic/ stereotypic art Frieda Miller		7:00-8:30/ VA210 Looking Into Art Stan Horner

SUMMER '89 INSTITUTE
TEACHING ART IN THE ELEMENTARY SCHOOL

SCHEDULE

THURSDAY AUG. 24	**FRIDAY AUG. 25**	**SATURDAY AUG. 26**
9:00-12:00	9:00-12:00	9:00-12:00/ Studio
STUDIO VISIT Sculpture, ceramics, fibres (Wolf Krol)	STUDIO VISIT Printmaking (Denis Jones)	UNIT PLANNING
and	and	
RESPONSE TO ART 1. Horner 2. Feldman	Basic Exercises	
LUNCH	**LUNCH**	**LUNCH**
1:00-4:00 RESPONDING AND MAKING WORKSHOPS	1:00-4:00 EXPLORING MEDIA WORKSHOPS	1:00-3:00 EVALUATION
1. Theme, portraits (Marilyn, VA311)	1. Masks & puppets (Marilyn, VA311)	
2. Visual language, texture (Linda, VA216)	2. Printmaking (Linda, VA216)	
3. Media, assemblage (Josee, VA215)	3. Painting (Josee, VA215)	
	4:00-4:30 WALKABOUT	3:30-4:00 Course evaluation

SUMMER 1989 INSTITUTE
TEACHING ART IN THE ELEMENTARY SCHOOL

MUSEUM VISIT SCHEDULE

Wednesday, August 23rd 1989

	Group 1	Group 2
9:00 - 9:30	Introduction	
9:30 - 10:45	Using the Museum as a resource* (D. Trudeau)	Games in the gallery and in the studio* (H. Nadeau)
10:45 - 12:00	Games in the gallery and in the studio* (H. Nadeau)	Using the Museum as a resource* (D. Trudeau)
12:00 - 1:30	Lunch	
1:30 - 2:15	Betty Goodwin as a model for developing activity using art works (H. Nadeau)	
2:15 - 4:00	Introduction to the afternoon workshop - work in team of 5 - each team receives a theme and they have to prepare activity relating to it	
2:30 - 4:00	Team work	
4:00 - 5:00	Presentation of result (3 team)	

* see annex for a short description

USING THE MUSEUM AS A RESOURCE

Art object and their didactic potential

- Why use art works
- How to observe it
  - observation
  - analysis
  - interpretation

Different ways to plan a visit to the museum

PREPARATION
- slide presentation, ie. Exploring the Museum
- preparatory research
  - on the artist
  - on the period
  - on the technics
- discussion

THE TOUR

a) with a theme or a focus
- artist
- medium
- culture
- historical context
- element of design

b) using
- worksheets
- gallery games
  *emphasis on teaching value of these games

FOLLOW THROUGH ACTIVITY

a) In depth research
b) Classroom activity
c) Discussion
d) Studio art works
e) Multi-disciplinary works

Summer Institute

Teaching Art in the Elementary School

Credit Requirements

Teachers taking the Institute course (Art Education 201) for three credits must submit the following work on or before October 13, 1989.

1. A "learning log" that summarizes and reflects upon the sessions attended during the week of the Institute. The "reflections" should address how you can use the ideas presented in your own art programme.
2. A unit plan (of 4-6 lessons) that includes each of the following:
   - Theme
   - Perception
   - Art making
   - Responding to Art
3. The necessary visuals that you would need to motivate your unit plan. Charts or diagram that are larger than 30 x 45 centimeters should be photographed.
4. A representative sample of the children's work resulting from the implimentation of this unit in the form of slides, photographs or colour xeroxes.

All work must fit in an envelope no larger than 30 x 45 centimeters, clearly labelled with your name and return address.

Envelopes should be submitted to:

Professor Leah Sherman
Department of Art Education & Art Therapy
Faculty of Fine Arts
Concordia University
1455 De Maisonneuve Blvd West
Montreal, Quebec H3G 1M8

A voluntary follow-up session will be held on November 4, 1989 to offer participants an opportunity to share the results of their teaching units.

Summer Institute

Teaching Art in the Elementary School

Grading Criteria

Excellent (A-, A, A+)

Work in all four areas must be very strong, e.g.

1. The learning log will reflect perfect attendance at all sessions. It will be descriptive, reflective and include visual documentation. It will address implications for your own classroom use and indicate areas that need further study on your part.

2. Your unit plan should reflect an understanding of the Elementary Visual Arts Programme ;and an understanding of children's development.

3. The visuals should be well presented and be effective in stimulating and maintaining student interest.

4. The unit plan will demonstrate your knowledge of subject matter and your ability to organize and evaluate learning in art.

Above average (B-, B, B+)

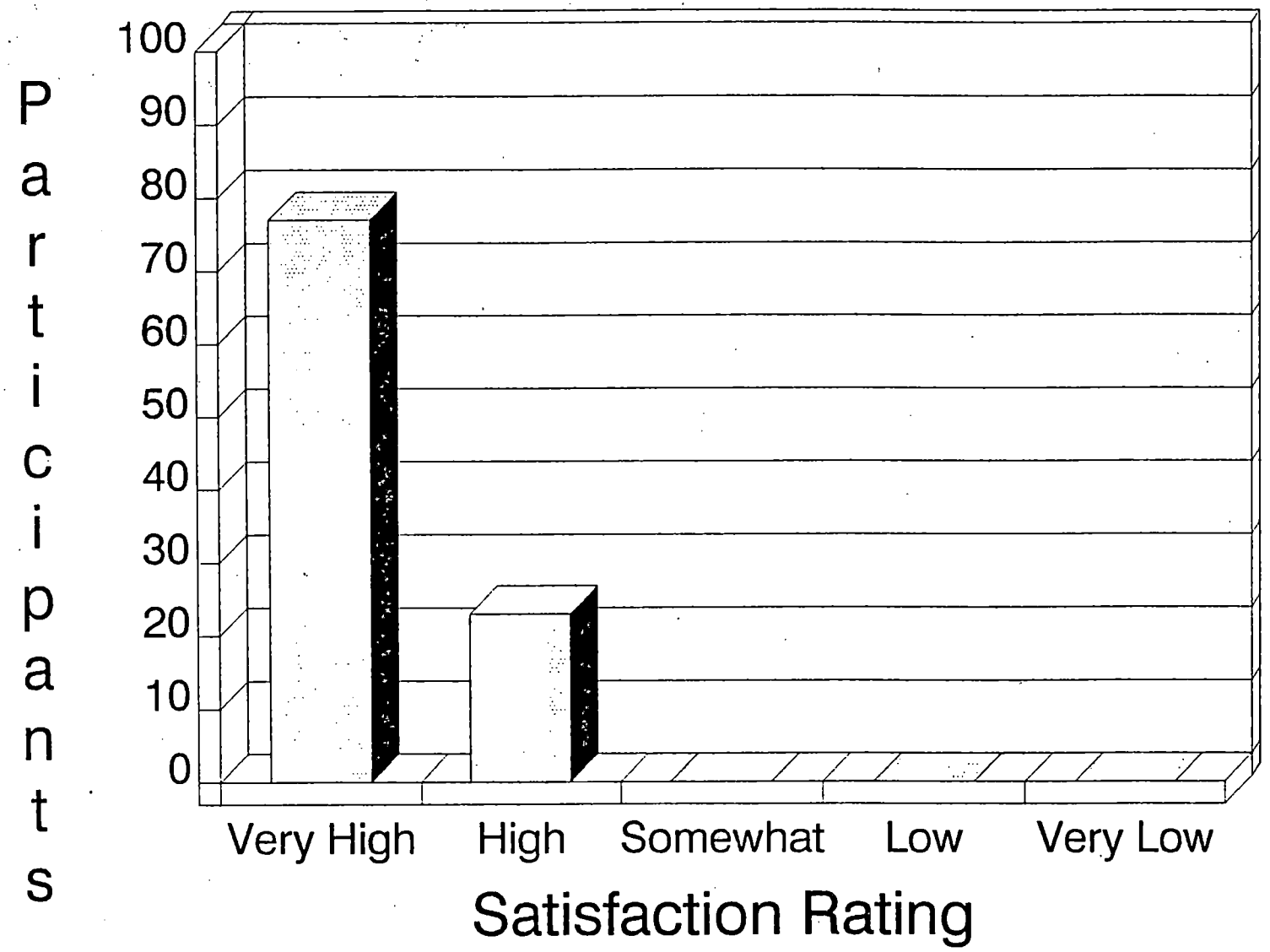
While work is presented in all four areas, one area is weaker than the others.

Satisfactory (C-, C, C+)

While work is presented in all four areas. two areas are weaker than the others.

Summer Institute

Global Rating



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APPENDIX 8

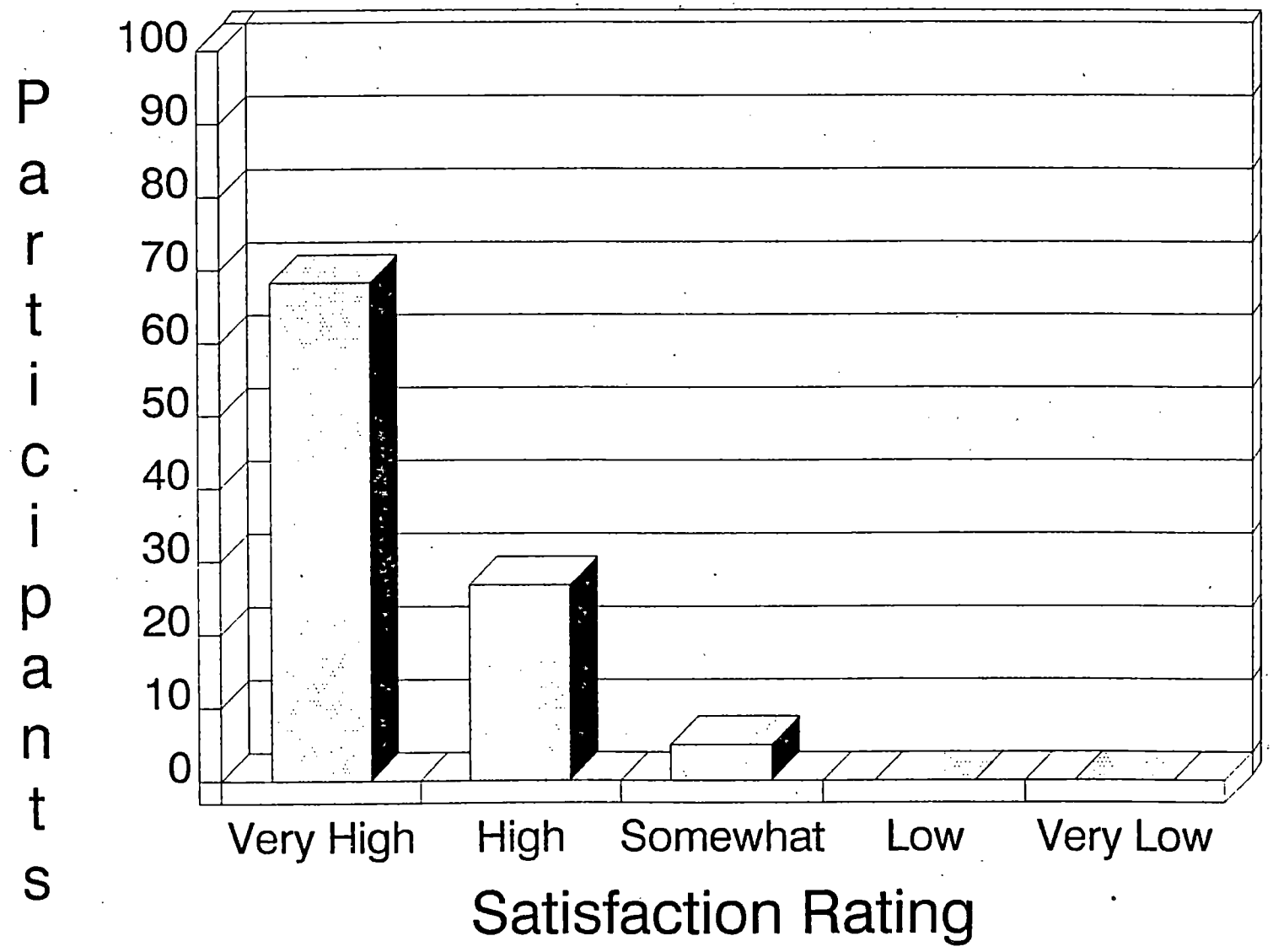
Summer Institute

Rating of Content

A

Summer Institute

Rating of Individual Participation



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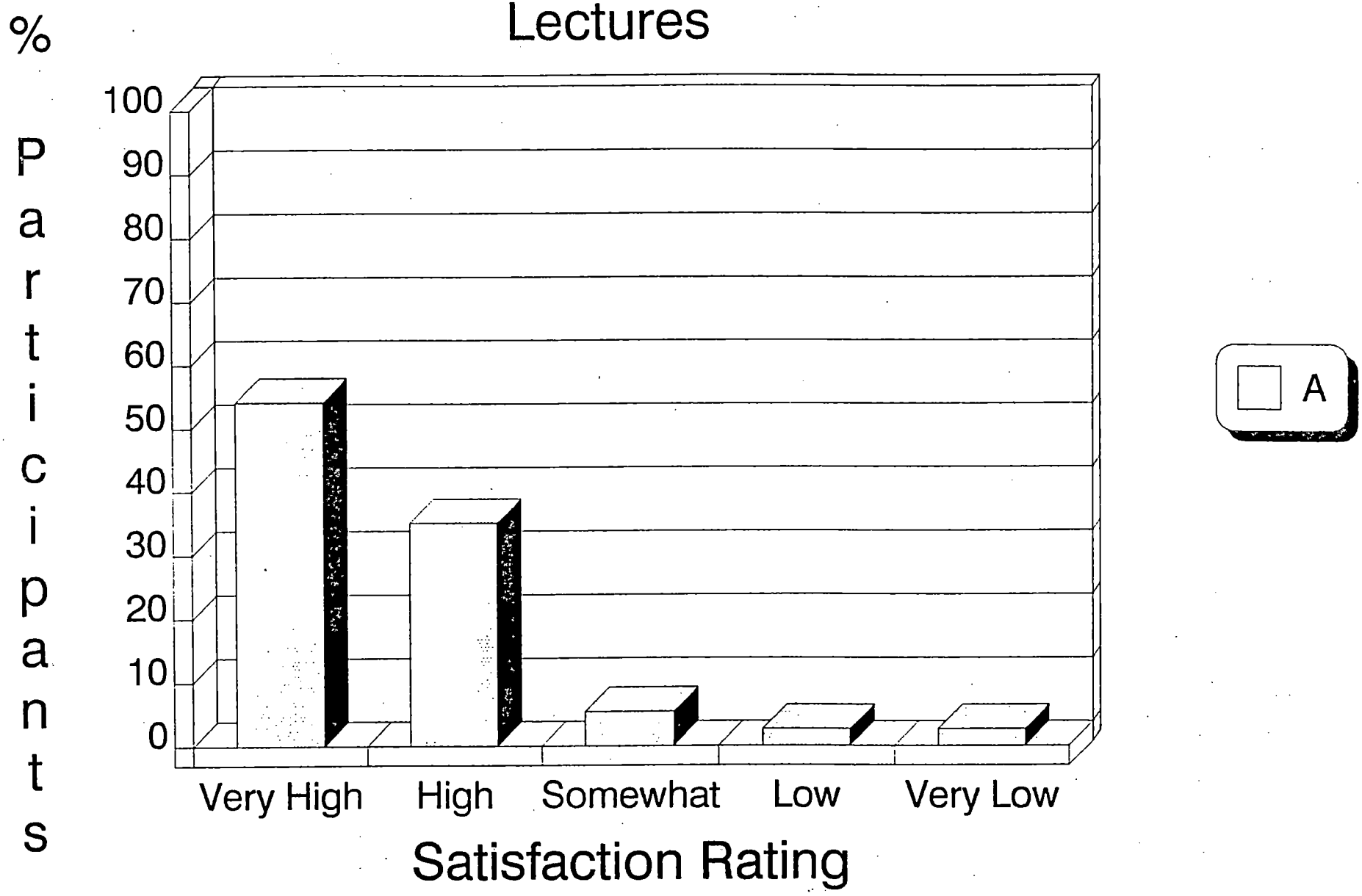
Summer Institute

Rating of Resource Person

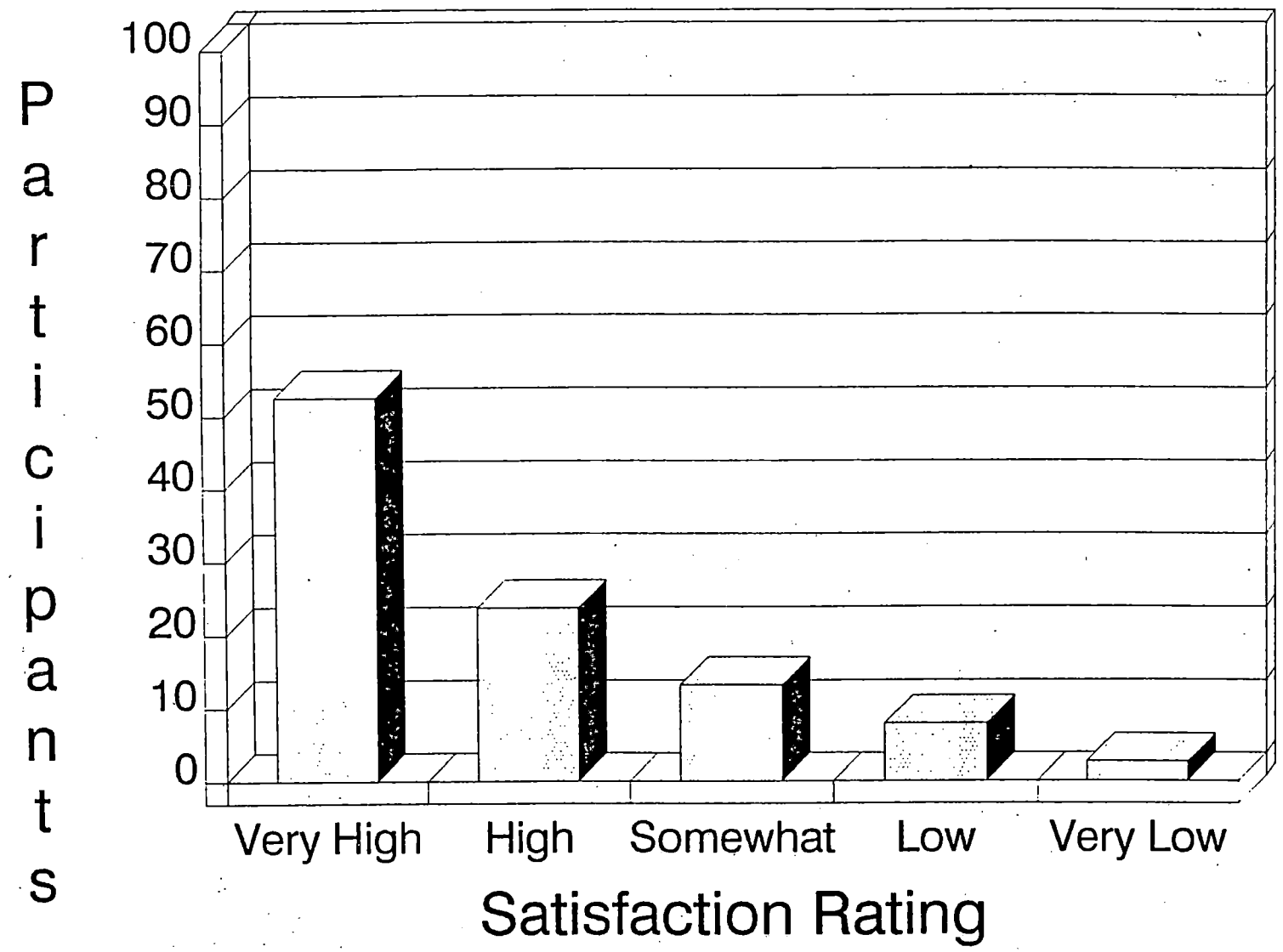
Summer Institute

Lectures



Summer Institute

Museum Visit



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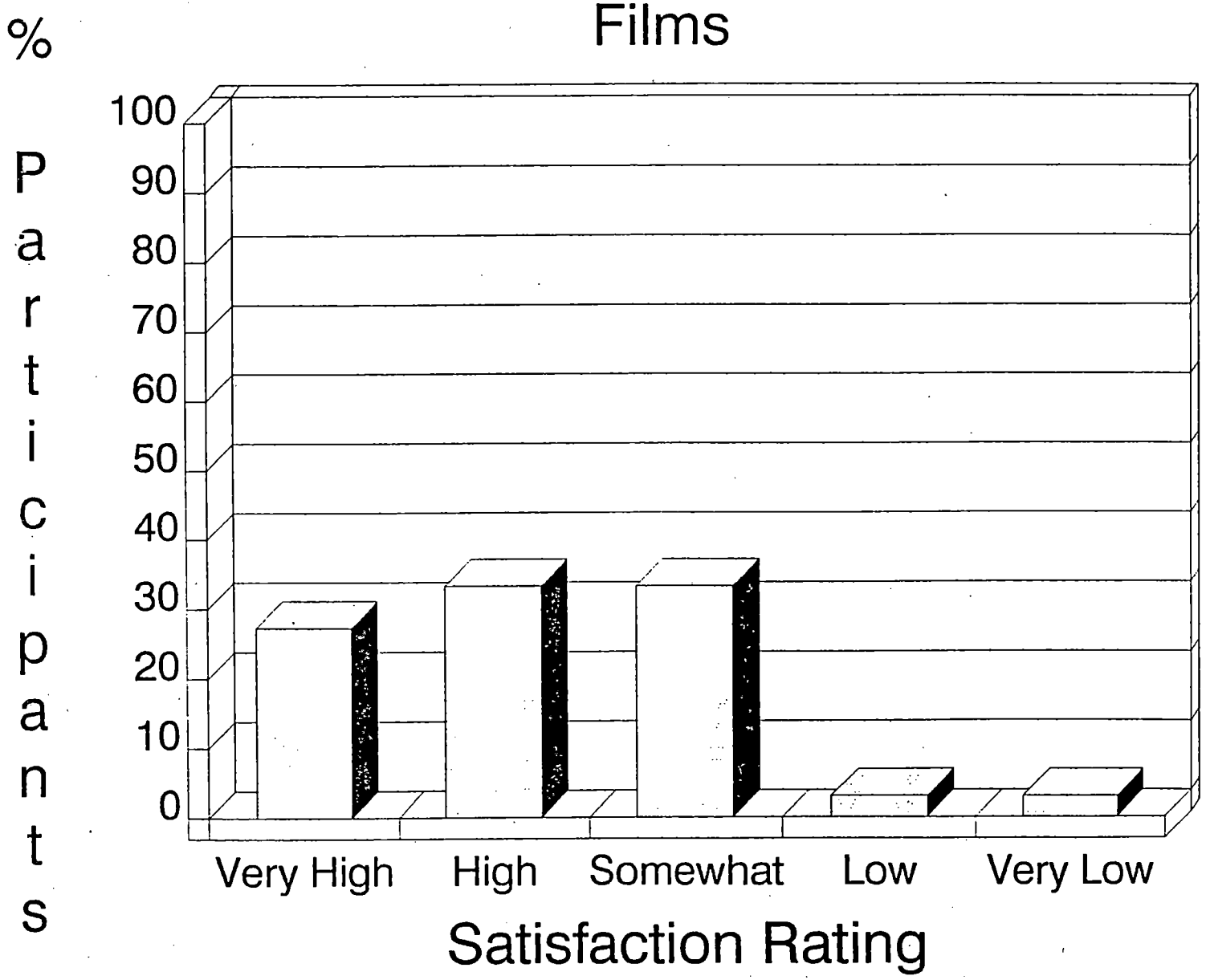
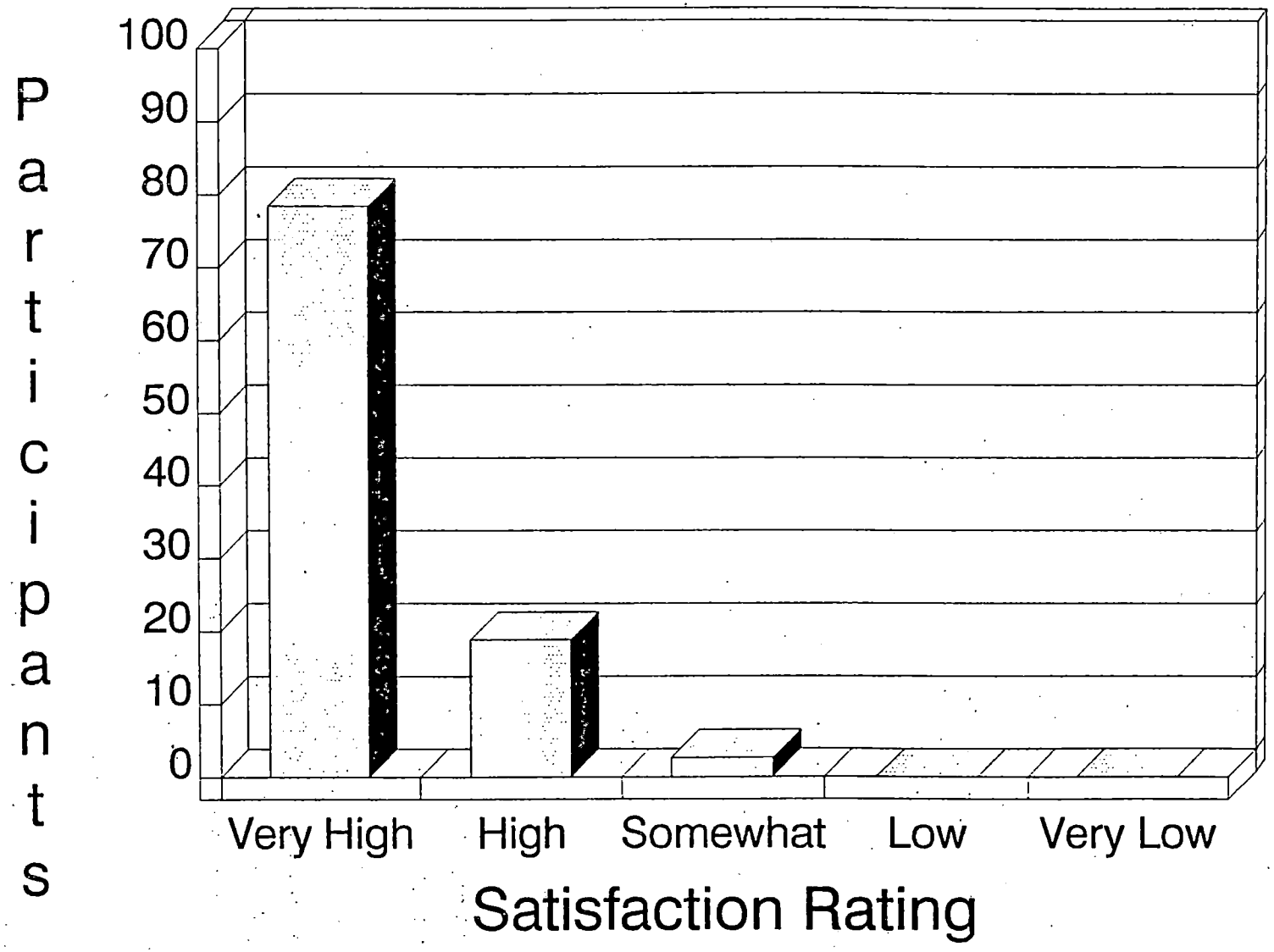
Films



Summer Institute

Awareness of Art



Visual Art Summer Session

EVALUATION

Recommendations & Appreciation:

- appreciated the hands-on and art making activities***
- liked the responding to art section***
- increased my confidence***
- could use 1 1/2 hours for lunch**
- relaxed atmosphere and manner of instructors contributed significantly to learning**
- liked the approach of theory followed by practical application**
- build in more social events
- glad evening sessions were cancelled, would have been too much
- a bibliography for teachers would have been helpful
- send daily schedule to participants before the 1st day of class

Criticisms:

- the 6 days were very intense and tiring***
- studio sessions on ceramics & sculpture involved too much lecture and not enough practical tips (session on printmaking was great)***
- more time for practical workshops*
- more information in initial mailing about the final project*
- movies could have been shown during lunch time or before morning sessions
- graphic art development session could be a bit more developed

***comment made more than 5 times
** comment made more than 3 times
* comment made 2 times